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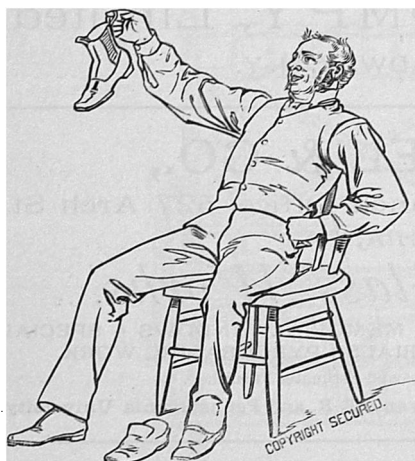
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HINTS AND NOTIONS.

Drapery. The drapery of rooms, inde-
pendently of all adjuncts, admits of more artis-
tic arrangement in the looping than is gener-
ally surmised. The French especially excel in
this, and seldom have their textile hangings
the hard or too solid and severe look which so
generally characterizes our own. On the other
hand the effects they produce are favored by
the circumstances that other decorations are of
a lighter and more fantastic character than our
own, and an amount of gatherings and loop-
ings that would be in an excess in an American
house would not appear so in a French dwell-
ing. As drapery admits of endless modifica-
tions, there is certainly more room for variety
in tasteful dispositions than has yet generally
been apparent. Architects in co-operation
with upholsterers have an opportunity of
giving decided architectural features to window
cornices which the hangings may further carry
out.

Japanese Paintings. Notwithstanding
the absence of well defined outline, queer
blotches, violent contrasts of color, and a fre-
quent defiance of what we call symmetry, it
would seem that none of these apparently ac-
cidental defects in their designs on wood, paper
and porcelain can be corrected without damage
to the composition, leading to the conclusion
that these productions are, after all, in accord-
ance with certain subtle laws of harmony of
color and form, of which the Oriental crafts-
man has an instinctive mastery.

Dados. We have a vast variety of beauti-
ful marbles in this country, which would look
admirable if used in dados as borders for terra
cotta panels in relief, or even as a portion of
the panels, the terra cotta designs appearing
in centre.

Lincrusta. However firmly lincrusta may
be attached to wood it has a tendency to shrink
as the cement dries, and therefore panels fitted
in pieces or sections should not be painted
until two or three days after the fixing.

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surface are attained. Indeed, such floors
are to ordinary parquetry as improved
Nicholson pavement is to the old plank
road. The relatively minute division of
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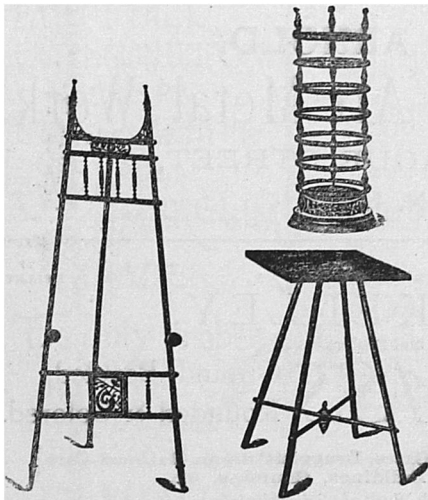
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HINTS AND NOTIONS.

Painting Monograms. To begin the painting of a monogram on paper, the first requirement is to know what color the gears are to be striped, as the colors used in striping almost invariably govern the color or colors used in the ornament, except when coats of arms—the colors of which are arbitrary—accompany the monogram, in which case the monogram is to be painted in its colors. When painting in relief—that is, in one color, with its tints and shades, it is a good plan to first lay the whole design in with a medium shade of the color, which gives an opportunity to lay in the shades with the dark shades of that color, and then the lights with tints of the same color, made by the addition of white. Many first lay in the whole design in gold or silver, and then glaze one letter with carmine, another with blue, another with verdigris, and so on. Where there are three letters two may be colored, say Indian red glazed with carmine, and the prominent letter with vermilion, "cut up" with dark red, and high-lighted with vermilion and white.

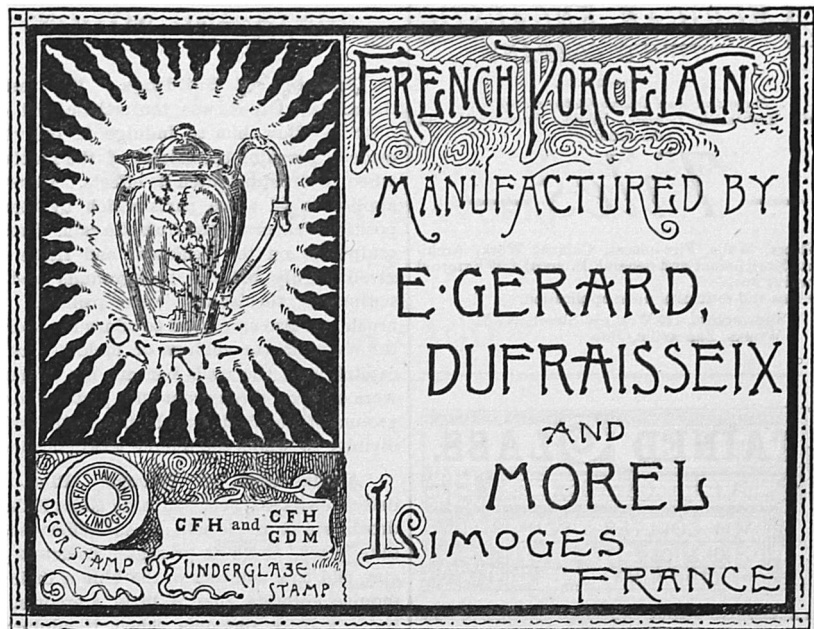
To Cast Small Objects in Molds. When plaster is used to form the mold, it must be of just such consistence as will allow it to be poured over the model. If the model is a spheroid, or has under-cuttings, the plaster mold must be separated in parts by means of a fine strong thread held tightly between the two hands. The parts may afterwards be joined by a film of water. A tube is also to be inserted for pouring in the contents of the reproduced model. Increased hardness may be given to the plaster by previously mixing it with parchment size. The mold before being filled must be absolutely dry and receive a coating of olive oil.

Flower Stands. Flower stands in bronze, some in the form of antique tripods, others with elegant floriated supports, are being more generally adopted for the decoration of parlors and drawing-rooms. Dark bronze has a softening, subduing effect on surrounding colors, of advantage where the furnishing of a room inclines somewhat to gaudiness.

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Arm Chair. A new design for a richly carved arm chair is an erect panel of silk, with central group of flowers and light leaf border. Its supports completely hid, no framework being visible, gives it the appearance of a banneret. The effect is pretty, but the idea is faulty.

Iron Coal Vases. Every available art has been employed to make coal scuttles artistic, and now we find introduced japanned iron vases, after Greek and Roman models, recommended by gracefulness of form and tastefulness of ornament.



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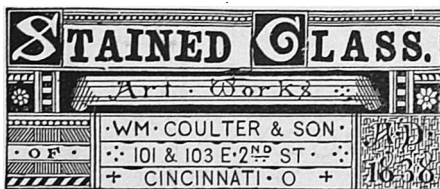
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HINTS AND NOTIONS.

Painting of Buildings. The taste of
the ancient Greek was too artistic and com-
plete to allow him to indulge in the vulgar
pride of parading the marble of the Parthenon
when he could heighten its effects. Color was
applied to all those parts which by form or
position were protected from the rain. Thus the
sculptures on the pediment and frieze were
given highly colored backgrounds and the
sculptures themselves were painted. The
brush was also employed to adorn the work of
the chisel in the echinus or moldings of the
capital, and the walls beneath the colonnade
were covered throughout with pictures, on the
ground of polished marble, illustrative of the
divinity to whom the temple was dedicated.

Adulteration of Prussian Blue. To
detect chalk in Prussian blue add a little hy-
drochloric or nitric acid; should effervescence
take place, chalk is present. To detect pipe
clay add to a solution of the blue a little am-
moniac chloride, then a little ammonia, and
lastly a little ammonia, when if adulterated
effervescence ensues, and the liquid is turned
to a dirty hue. Sulphate of lime may be de-
tected by adding to the solution of the blue a
little ammoniac chloride solution, ammonia and
ammoniac carbonate, when, according to the
proportion in which it has been adulterated,
the blue color will turn purple or mauve.

Pale Amber Varnish. Fuse three pounds
of fine picked very pale transparent amber in
the gum pot, and pour in one gallon of hot
clarified oil. Boil it until it strings strong.
Mix with two gallons of turpentine. This will
be as fine as body copal, will work very free
and flow well on any work it is applied to; it
becomes very hard and is the most durable of
all varnishes. It is very excellent to mix in
copal varnishes to give them a hard and durable
quality. Amber varnish requires a long time
before it is ready for polishing.

Modeling in Leather. Leather modeling
in relief work is recommended as possessing
the tone and effect of wood carving. Whilst
upholsterers are putting embossed leather to
full account, modeled forms in leather, such as
flower wreaths and fanciful grotesques of the
cinque cento style are being more freely ap-
plied by decorators to friezes of rooms and by
cabinet makers to portions of furniture, such
as cabinets. Allowing of the most delicate re-
production, we may anticipate that the art will
come to be more extensively carried out.

White Varnish. A very white varnish
for paper, wood or linen is often very desirable.
It is the same as that used for foreign wood
toys, and is composed of tender copal, one and
a half ounces; camphor, one ounce; alcohol
of 95 per cent., one quart, to which, when dis-
solved, is added mastic, two ounces, and Ven-
ice turpentine, one ounce. The whole is then
dissolved and strained. This varnish is ex-
tremely hard.

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Why Does Varnish Crack? How many paintings and how much decorative coloring is spoiled by cracking of the varnish. Much of this is due to poor mastic varnish. Good varnish on good color coats will not give any signs of cracking until by repeated varnishings it has accumulated a thick coating of brittle inelastic gum. On the principle that it takes two to make a quarrel, two or more coats of varnish must be given before this trouble makes itself manifest. As in all drying concretion occurs, one cause of cracking is putting on one coat before another is perfectly dry. To reduce the risk of cracking to a minimum, where varnish is to be applied as a finish all coatings should have oil in their composition, and yet be mixed to dry flat, and they should be applied very evenly and thinly, even if this necessitates an extra job.

Varnish colors may be painted on the glass of inside of window to imitate stained glass. Some brilliant colors may thus be obtained.

Bronze Composition for Metals. The nature of the alloy itself has ordinarily a great influence on the character of the patina. All metals must previously be cleaned with a soft brush that has been dipped in nitric acid. A greenish blue may be produced by nitric acid itself diluted with two or three pints of water. A soft and uniform coating is obtained by applying several times a fluid composed of a pint of sal ammoniac, three of carbonate of potassium, and six of common salt, dissolved in twelve parts of boiling water, to which eight parts of nitrate of copper are afterwards added. A handsome blue green bronze may be obtained by rubbing the article several times with concentrated ammonia. A skillful chaser of Paris uses a mixture of 318 grains of sal ammoniac, 318 grains of common salt, 636 grains of carbonate of ammonia, and a pint and a quarter of vinegar.

Dressing Table Glass. A pretty design for the glass of a dressing table is a carved scroll for a support, which springs lightly and gracefully from the extreme of each side of the table, allowing the glass to swing freely, and so dispensing with the usual formal stand.

Candelabrum. In a candelabrum to hold nine lights, manufactured in wood and carton pierre, gilded to imitate ormolu, a youth stands on scroll work, supported by water plants, dolphins gliding down from them on the triangular base of rocks.

Illuminated Glass. This title is given to glass frames, on which brilliant effects are induced by the ornaments being cut on the underside and filled with silvering, giving them the effect of embossing.

Embossed Wall Paper. Embossed wall paper, having all the appearance of carved work, is now being introduced in England. It is not produced by stamps, but by the imposing of flock designs on surfaces.

Bookcase. An excellent plan, where space will permit, is to have a lofty alcove in the centre of a bookcase, thus practically forming two partitions and placing a statue in the niche.

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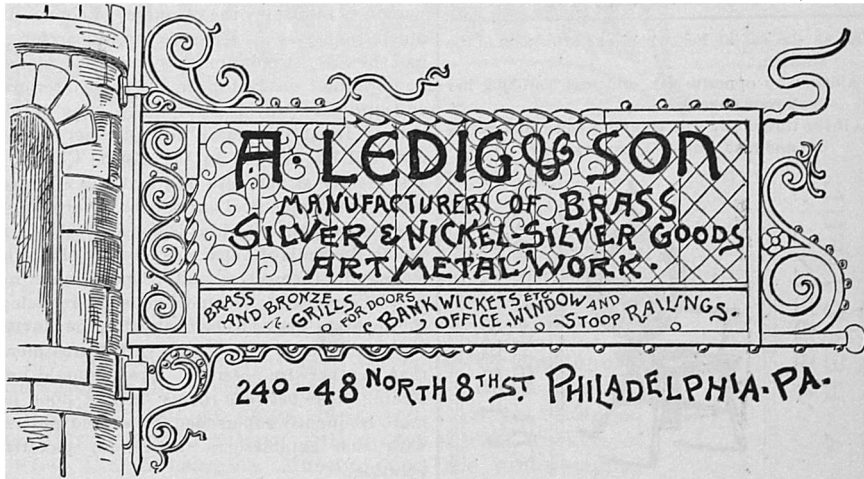
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A black and white line drawing of a sofa. The backrest is covered in a fabric with a repeating floral or starburst pattern. The seat is tufted with a grid of buttons. The sofa has ornate, carved wooden armrests and legs.